110



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If our friends who favor us with manuscripts to wish to have rejected articles returned they must in all cases send stomps for that purpose.

## WHY NOT CALL MR. TAFT? A Suggestion to the Senate Committee investigating the Disaster.

TO THE EDITOR OF THE SUN-Sir: When Mr. Culberson presented a resolution that Senate direct its Finance Committee to inquire into the "causes" of the present moial stringency and report, Mr. Aldrich, the chairman of that committee, is said to have resisted adoption of the resolution for the reason that the Senate had ordered the committee to ascertain and report the Taots." He said the committee was at work and would as soon as possible report not only the "facts" but also heipful legisfactor. He made a distinction between facts and causes." He protested against diversion of the committee from investigating the first into inquiring into the last, and added that if when the committee had reported on "facts" the Senate wished a report on "causes," and so instructed the committee, the report will be forthcoming. With that understanding Mr. Culberson's excellent resolution went to the committee for subsequent consideration.

It is natural to assume that a thorough committee report on "facts" will give an insight into what the committee shall think were the "causes." If, however, the causes are not clearly identified the Senate can sek for a more definite opinion. Certainly the country is entitled to learn from its serwants in Washington the best opinions they can form of the causes of the disastrous currency disorders which have brought such destruction not merely of property but of human life.

The Senate committee can presumably if it deems such a step necessary, summor before it executive officers and ask for facts in their possession, and if the Senate demands it can also require their opinions of causes. Heads of departments should be, and probably are, subject in that matter to the requirements of the committee.

Mr. Taft, if one may form an opinion from his recent Boston speech, has qualified himself to be an expert witness, subject, of course, to a readjustment by crossexamination of what he there said. began in Boston with the opinion that the recent currency and bank panic came of "characteristics of human nature." Perhaps it would have been more accurate had he said the "characteristics of Roosevelt's human nature." He discoursed of loanable capital as differentiated from curency and of the worldwide diminution of the former by three wars, investments and extravagance of expenditure. He attributed the borrowing inability of railroads to corporation dishonesty, the closing of our banks to stock jobbing despite supervision by national examiners, and the failure to furnish quick relief to inadequate banking laws. He affirmed our banks and corporations to be nevertheless strong and sound. He denied that the Administration promoted the panic, excepting by reviving and strengthening in February. 1903, under the guidance of Attorney-General Knox, and again in 1906, the moribund Hepburn and Sherman laws and, excepting by execution of the amended laws, thereby creating a moral awakening in our country and inspiring "malefactors of great wealth" with fear of imprisonment. A fair inference from Mr. Taft's Boston speech is his feeling that those "malefactors" brought about the currency hoarding and the panic in order to arrest prosecution of themselves and the prosperity of "my policies," of which he is now the representative as the one who is to succeed the President in the White House.

If called by the Senate Finance Committee he could be asked to explain the necessary economic connection between a worldwide shrinking of loanable capital and the currency panic and famine in our country last October. It might also be fairly enough asked of Mr. Taft if he really believed that the money panic would have come when and as it did had the laws been modified as they were in 1903 and 1906 and the Attorney-General had caused a vigorous and orderly prosecution under those laws of all "malefactors" of great or little wealth and the President had abstained in messages to Congress and speeches all over the land from frightening his countrymen by indiscriminate vituperative denunciation of corporations and depreciation of the moral qualities of the managers of the loanable capital and custodians of the money of his

fellow citizens. He might also be invited to send to the committee a sketch of a banking and monetary law strong enough to uphold our industrial and financial pillars against the inevitable effect of four or five years more of such denunciation and depreciation emitted from the White House.

UTICA, January 3.

## More About Major Crabbs.

We have before us the first fruit of President ROOSEVELT'S rough riding order in the retirement of Major JOSEPH T. CRABBS, at the age of thirty-nine. One of the very ablest officers in the service, with an excellent record covering ten years in the cavalry and special achievement in Porto Rico and the Philippines, Major CRABBS has still more distin-Department of the army, to which he was assigned after the terrible accident at West Point several years ago as the result of which he was slightly lamed

for life. During the term of Quartermaster-General Humphrey's incumbency Major value and importance to the Government. effort and authority. At the time of his deprived this language of the position

rettrement he was in charge of the con- it so clearly began to occupy in Europe struction of the new army hospital at as soon as Latin went out with the Washington, and had earned golden Middle Ages. opinions from all who watched his work and were competent to appraise its quality.

Major CRABBS is a man of superb physique, of varied army experience and of commanding character. In the army service, especially in the Quartermaster's which he is especially fit. Under the insistent advice of his physicians, howa an lover, he refrained from taking the prac-8 00 tice rides ordained by the President and 30 so was ordered before the retiring board. know Greek, Latin, English, French, phrase "soudemio" should be more elastic is now public:

Doubtless the process whereby special talent is eliminated will proceed. Engreer officers of the highest qualifications will be placed upon the retired list. Coast artillery experts will be relegated to the limbo of enforced idleness. Commissaries capable of organizing the supply of marching armies will make way for acrobats and jockeys. Soon, through the logical and inevitable application of THEODORE ROOSEVELT'S ideas, we shall have an army officered by cowboys and picadores. Colonel MARSHALL of the Engineer Corps will relinquish the Ambrose Channel to Rattlesnake PETE of Arizona; Major Habrison, now commanding at Fort Monroe, will abdi-Major-General AINSWORTH, one of the ablest Adjutant-Generals the army has ever known, will make way for some bareback rider who can jump through hoops and more than earn the kiss delivered on his sinewy neck by a grateful and enchanted ringmaster.

Meanwhile thoughtful and well informed observers of public happenings will contemplate aghast the spectacle of Major CRABBS'S retirement from the service of his country. It is not that he cannot be replaced. It is the suggestion or rather the omen of wholesale decadence inspired by hysteria and effected by the adoption of mischievous and false standards.

Auxiliary Languages.

One result of the public attention which is being vigorously called to the merits of this or that "universal language" is a growing recognition that there is never likely to be such a language. Enthusiasts natural or artificial, was destined to silence all the rest. Now we hear more about "universal auxiliary languages," which are to supplement all others without supplanting any one. This pretension is less contradictory of stubborn facts. Even a dialect dies so hard on its native heath. The assertion which was formerly sometimes heard that English would become the universal language sounded ironical enough if one considered the linguistic conditions still prevailing in the British Isles themselves. In that tiny territory half a dozen dialects, which are not so much corruptions of English as sources from which English as we know it has been evolved, still flourish, though each is almost unintelligible except to its born practitioners: and besides these, several languages enpite of modern intercourse and compulsory education, English at the present day is the auxiliary rather than the main language of the country. To the bulk of the inhabitants it is really a "second string," which they use for interlocal communication, as, for instance, in the press. The same conditions exist in educated Paris, is an auxiliary in the babel of its provinces. So also in Italy, where the Florentine dialect has become, owing to the great literature expressed in it, the "second string" throughout that various voiced country. Every European nation presents the same spectacle. And taking the world as a whole. something analogous on a general scale is perhaps just barely conceivable in the

future. A Russian writer in the Revue des Deux Mondes proposes French for this position, so far at least as the white races are concerned. It is hard to see what is to be gained by such prophecies. As education advances an increasing number of people may possess not one but two or three auxiliary languages. But M. Novicow is interesting when he points out that French, which undoubtedly in the past has been the most general international auxiliary, probably retains that position still. Several facts which are not really relevant have tended to obscure this probability. French is no longer so exclusively used in diplomatic relations as it was formerly. Then again, the population of France is almost stationary. while the English speaking peoples have vastly increased. In 1800 there were 21,000,000 English speakers and 25,000,000 French. Now there are 140,000,000 of the former and 46,000,000 of the latter. But these figures refer not to the auxiliary but to the main language. They prove nothing about the auxiliary. The has not been affected by a less rapid increase of population in Tuscany than in some of the other provinces. As for the impaired supremacy of French in diplomatic negotiations, that is a trivial incident, due to political amour propre. In polite society with any international tinge all over the world French is still, if not indispensable, the most general medium

Among the Latin and Slavonic peoples, who number some 300,000,000 against our 140,000,000, French easily takes the lead as the favorite auxiliary. In Russia it is almost the native tongue of the eduguished himsel, in the Quartermaster's cated. In Rumania, according to M. Novicow, no woman of breeding would think of expressing herself on paper in any other tongue, and a man who tried to court a girl except in French would "expose himself to ridicule." In the republics of South America, as in the Latin countries of Europe, French is CRABBS developed a singular, in fact a hardly less universal. And it is an open unique ability along lines of peculiar question whether even among ourselves French is not the commonest "second He exhibited no less than a genius for string." If we count in all smatterers, the organization of material enterprises, it almost certainly is; and as much may the control and effective application of be said about the 85,000,000 German men's labor, the preservation of disci- speakers. In short, the expansion of pline and the beneficial concentration of the world does not really seem to have

In the intervals of praising French M.

Novicow shows himself extremely bitter against Esperanto. He is insulted by it. He draws a violent contrast between the hideous collection of mutilated word stumps hacked from half a dozen lan-Department, there is always duty for | guages by a soulless Polish doctor and a natural speech beautified by the feeling. intelligence and life of a whole people. To the argument that Esperanto is easy to learn he replies: "Yes, if you already The upshot of that malign concurrence German and Russian." "No language that is without a literature." he says more effectively, "could ever become universal." In fact, Esperanto should rather perhaps be called a sort of code than a something less than a language may tionalized, are the first requirement, and then some common index or catalogue. For telegraphic use international business codes have been adopted already. Esperanto might be, indeed would be, as even M. Novicow admits, a serviceable amplification of the telegraphic codes, and as such it or something like matter from becoming the universal auxcate in favor of JACK ABERNATHY, and iliary language, and against this claim for Esperanto or any such mechanism no better argument perhaps could be advanced than a simple enumeration of the several living reasons or sympathies social and intellectual, which started

Including Bricks and Precious Stones

French in other countries.

The value of the yearly output of metals and minerals in the United States has been multiplied by ten during the last generation. The record stands:

8218,588,984 ( 1900.......\$1,107,020,352 364,928,298 1905...... 1,623,877,120 1880 606,476,880 1907. .\*2,100,000,000 "Estimated.

During this time our gold output has about doubled; our silver output somewhat more than doubled; our coal, measured in tons, has been multiplied by fifteen; our petroleum output, in gallons, is nearly thirty times what it used to proclaim that some one tongue, was in 1870; our production of pig iron has increased from 1,700,000 tons in 1870 to about 26,000,000 tons at the present time, and our copper output has grown from the paltry 12,600 tons of 1870 to about 350,000 tons last year. Owing to the closing down of mines during the year the output of copper was about one-sixth less than it was

in the year 1906. This two billion dollar extraction includes stones used for a variety of purposes; clay used for bricks, tiles, piping and pottery; lime, cement, slate, phosphate rock, salt, and sand for building and other purposes. These represent a value of several hundred millions of dollars. It includes natural gas of a value of some \$40,000,000, and a long list of metallic and non-metallic substances having commercial use and value. tirely alien to English. In fact, after all Some of these materials are merely these centuries of English sway, and in | changed to other than their original form and others are consumed. Whether measured in billions of dollars or in millions of tons, they represent a heap of stuff. No record of our total national wealth was made until 1850. The total valuation of real and personal property in the United States at that time was a little more than \$7,000,000,000. From France. Literary French, the speech of such figures as are reported for the year 1800 it is a fair guess that we now dig out of the earth every year materials whose total value is equal to the entire wealth of the country a hundred years

We are undoubtedly drawing heavily on our natural resources, but there will still be something left one or two hundred years hence.

In the Governor's Room.

Senator WILLIAM W. ARMSTRONG says that he has known Governor HUGHES long enough to understand him, but a stor the Senator tells raises a doubt whether he has grounds for his complacency. At the conclusion of an interview with Mr. HUGHES "relating to other matters" Senator ARMSTRONG ventured to say: "Governor, there is one little matter I would like to mention to you, and that is that my district is solid for you for the Presidency." The effect of this communication on Mr. HUGHES surprised and disconcerted the Senator. who deposes:

" Instead of replying to this he grabbed up some papers on the desk, held up his hand in a warning way with the palm toward me and abruptly left the room for his private office. The expression on his face showed very plainly that the subject was repugnant to him."

But was it the subject or the object that caused the Governor to spring up as if touched by a galvanic current and retire precipitately? As to the subject of the Presidency being repugnant to any use of Tuscan as the auxiliary in Italy full blooded, natural born citizen of the United States, who will believe it?

Radiolarian ooze and the other soft muds in the deeper parts of the ocean floor make a good bed for ocean cables to rest in, and we learn from Dr. KLOTZ, who has been telling the story of the British Pacific cable that cable steamers will swerve many miles from a straight line to avoid craters and hard, undesirable ground and find a mud floor, where the line is least exposed to

injury. At the present prices of guttapercha, the essential envelope of copper cables, it is highly desirable to find widespread beds of radiolarian or globigerina oozes, which help to give long life to these channels of comnunication. Deep sea cables last much longer in the tropics than in the northern oceans, and the reason is that in the tropics the marine life, whose remains are the largest constituent in the formation of the soft muds of the sea floor, is more abundant than in the waters further north or

Forewarned. Ecrcules was poisoned by the shirt of Nessus. "I should have been suspicious," he muttered

The Inner Linguist. Though foreign tongues of any kind I never have been pat in. It's mighty strange when doctors com

Herewith he sought the pyre.

ROPS THE ETCHER.

That personality in art counts, next to otual genius, heavier than all other qualities is such a truism that it is often forgotten. In the enormous mass of mediocre work which is turned out annually by the mere suggestion that he should learn | artists of technical talent seldom is there encountered a strong, well defined personality. Imitation has been called the bane of originality; suppress it as a factor and nine-tenths of living painters, sculptors, etchers, would have to shut up shop. The stencil is the support of many men who otherwise might have become useful citizens, shoemakers, tailors, policemen or Vice-Presidents. For this reason the in its meanings. There are academic painters influenced by Corot or Monticelli, as well as by David, Gros or Meissonier The "academic" Rodin has appeared in contemporary sculpture; the great Frenchman found for himself his formula, and the language. For commercial purposes lesser men have appropriated it to their own uses. This is considered legitimate, serve. Figures, which exist interna- though not a high order of art; however, the second rate rules in the market place let the genius rage as he will. He must be tamed. He must be softened; his divine fire shaded by the friendly screens of more prudent, more conventional talent. Ever among men of genius up on the heights it is the personality of each that enters largely in the equation of their work. No one can confuse Whistler the etcher with it will no doubt sooner or later come into the etcher Rembrandt; the profounder is general use. But that is a very different the Dutchman. Yet what individuality there is in the plates of the American! Wha personality! Now, Féffcien Rops, the Belgian etcher, lithographer, engraver, designer and painter, occupies about the same relative position to Honoré Daumier as Whistler does to Rembrandt. How seldom you hear of Rops. Why? He was a man of genius, one of the greatest etchers and and have maintained the prevalence of lithographers of his century, an artist with an intense personal line, a colossal workman and versatile inventor-why has he been passed over and inferior men praised?

His pornographic plates cannot be the only reason, because his representative work is free from license or suggestion Giulio Romano's illustrations to Aretino's sonnets are not held up as the representative art of this pupil of Raphael, nor are the vulgarities of Rowlandson, Hogarth, George Morland set against their better attempts. Collectors treasure the engravings of the eighteenth century editions des fermiers generaux for their capital workmanship, not for their licentious themes. But Rops is always the Rops of the Pornocrates! After discussing him with some amateurs you are forced to realize that it is his plates in which he gives rein to an unparalleled flow of animal spirits and gauloiserie that are more esteemed. Rops the artist, with the big and subtle style the etcher of the "Sataniques," of "Le Pendu," of "La Buveuse d'Absinthe" and half a hundred other masterpieces, is set aside for the witty illustrator, with the humor of a Rabelais and the cynicism of Chamfort. And even on this side of his genius he has never been excelled, the Japanese alone being his equals in daring of invention, while he tops them in the ex-

pression of broad humor. In the Luxembourg galleries there is a picture of an interesting man, in an etcher's atelier. It is the portrait of Rops by Mathey and shows him examining at a window through which the light pours in, a freshly pulled proof. It depicts with skill the intense expression upon his handsome face, the expression of an artist absolutely absorbed in his work. That is the real Rops. His master quality was intensity. It traversed like a fine keen flame his entire production from seemingly insignificant tailpieces to his agonized designs, in which luxury and pain are inextricably commingled.

He was born at Namur, Belgium, July 10. 1833, and died at Essonnes, near Paris, August 23, 1898. He was the son of wealthy parents. and on one side stemmed directly from Hungary. His grandfather was Rops Lajos, of the province called Alfod. The Magyar predominated. He was as proud and fierce as Gova. A fighter from the beginning, still in warrior's harness at the close, when, "cardiac and impenitent," as he put it, he died from heart trouble. He received at the hands of the Jesuits a classical education. A Latinist, he was erudite as were few of his artistic contemporaries The mystic strain in him did not betray itself until his third period. He was an accomplished humorist and could generally cap Latin verses with D'Aurevilly or Huysmans. Tertullian's "De Cultu Feminarum" he must have read, for many of his plates are illustrations of the learned Bishop of Carthage's attitude toward womankind. The hot crossings of blood, Belgian and Hungarian, are responsible for peculiarly forceful, rebellious, sensual and boisterous

temperament.

Doubtless the three stadiums of an artist's career are the arbitrary classification of critics Nevertheless they are well marked in many cases. Balzac was a romantic, a realist, a mystic; Flaubert was alternately romantic and realist. Tolstoi was never a romantic, but a realist he was, and he is a mystic. Dostoievski, from whom he absorbed so much, taught him the formulas of his mysticism-though Tolstoi has never felt the life of the soul so profoundly as his predecessor. Ibsen passed through the three stages. Huysmans, never romantic, began as a realistic pessimist and ended as a pessimistic mystic. Félicien Rops could never have been a romantic, though the macabre romanticism of 1830 may be found in his designs. A realist, brutal, bitter, he was in his youth; he saw the grosser facts of life, so often lamentable and tender, in the spirit of a sneering Voltaire doubled by a Rabelais. There is honest and also shocking laughter in these early illustrations. A fantaisiste, graceful, delicate-and indelicate-emerged after the lad went up to Paris. As if he had stepped out of the eighteenth century, Rops summed up in his book plates, title

pages and wood cuts, illustrations done

in a furious speed, all the elegance, the

rigues). Nearly 3,000 plates he etched,

lithographed or engraved, not including

his paintings or his experiments in various

engraving.

courtly corruption and Boucherlike luxuriphysical observer's point of view, neither ousness that may be detected in the moral disease nor health of the soul; there are marquetrie of the Goncourts. He had not only psychological states." The états yet said "Evil, be thou my Good," nor had d'ames of Félicien Rops, then, may or the mystic delirium of the last period set may not have been morbid. But he has in. All his afternoons must have been those contrived that his wit in its effect upon his of a faun-a faun who with impeccable spectators is too often profoundly desolicitude put on paper what he saw in pressing and morbid and disquieting. the heart of the book or down by the banks The triumphant chorus of Rops's admirers of the secret rivers. The sad turpitudes. comprises the most critical names in France the casuistry of concupiscence, the ironic and Italy: Barbey d'Aurevilly, J. K. Huye discolorations and feverish delving into mans, Pradelle, Joséphia Péladan-once subterranean moral stratifications were the Sar of Babylonian fame - Eugène as yet afar. He was young, handsome, Demolder, Emile Verhaeren, the Belgian with a lithe, vigorous body and the poet; Camille Lemoinnier, Champsaur, head of an aristocratic Mephistopheles, a Arsène Aléxandre, Fromentin, Vittorio Pica, head all profile, like the heads of Hungary De Hérédia, Mallarmé, Octave Uzanne, -Hungary itself, which is all profile Octave Mirbeau, his biographer Ramiro Need we add that after the death of his and Charles Baudelaire. The latter first father he soon wasted a fortune! But the recognized him, though he never finished reckless Bohemian in him was subjugated the projected study of him as man and by necessity. He set to work to earn his artist. In the newly published letters bread. Some conception of his labors (1841-1866) of Baudelaire there is one adfor thirty-five years may be gleaned from dressed to Rops, who saw much of the the catalogue of his work by Erastène unhappy poet during his disastrous sojourn Ramiro (whose real name is Eugène Rodin Brussels. It was the author of "Les

mediums such as vernis mou and wood dont le talent est haut, comme la pyramide de Chéops." The coarse legends of old Flanders found A French critic has called Rops a false

in Rope their pictorial interpreter. Less. genius, probably alluding to the malign cerebral in his abounding youth he made character of the majority of his engraved Paris laugh with his comical travesties works rather than to his marvellous powers of political persons, persons in high finance, of execution and his fecundity. Perverse and also by his shrewd eye for the homely idealist as he was, he never relaxed his traits in the life of the people. His street pursuit of the perfection of form. He tells scenes are miracles of detail, satire and us that in 1862 he went to Paris, after fun. "Spring" is the most noted. That much preliminary skirmishing in Belgian legacy of hate. Inherited from the 1830 reviews and magazines, to "learn his art" poets, of the bourgeois, was a merry play with Praquemond and Jacquemart, both for Rops. He is the third of the trinity of whom he never ceased praising. He of caricature artists. Daumier and Gavarni was associated with Daubigny, painter being the two others. The liberal pinch of and etcher, and with Courbet, Flameng Gallic salt in the earlier plates need not annoy one unnecessarily. Deliberately vuland Thérond. He admired Calmatta and his schoolgar he never was, though he sports with hings hallowed, and always goes out of his way to insult the religion he first professed. There is in this Satanist a religious fond;

the very flerceness of his attacks, of his

blasphemies, betrays the Catholic à rebours.

If he did not believe, why should he have

iisplayed such continual scorn? No, Rope

vas not as sincere as his friends would have

in too deep mud, and often in his most

winged flights he darkened the blue with

his satyrlike brutalities. But in the gay

middle period his pages overflow with

decorative Cupids and tiny devils, joyful

girls, dainty amourettes and Parisian

putti-they blithely kick their legs over the

edges of eternity, and smile as if life were a

snowball jest or a game at forfeits. They

are adorable. His women are usually

strong backed, robust Amazons, draws

with a swirling line and a Rubenslike ful-

ness. They are conquerors. Before these

majestio idols men prostrate, immolate

In his turbulent later visions there is

no suspicion of the opium that gave its

inspiration to Coleridge, Poe, De Quincey,

James Thomson or Baudelaire. The city

of dreadful night shown us by Rops is the

city through whose streets he has passed

his life long. Not the dream cities of James

once an abode of disillusionment, of mor-

dant joys, of sheer ecstasy and morbid

hallucinations. Rope's opium was his im-

agination, aided by a manual dexterity

that is extraordinary. He is a master of

linear design. He is cold, deadly cold, but

correct ever. Fabulous and absurd, delicjous

and abominable as he may be, his spirit

sits critically aloft, never smiling. Im-

personal as a toxicologist, he handles his

osopher and the indifference of a destroy-

ing angel. There is a diabolic spleen more

strongly developed in Rope than in any of

of Baudelaire, who inspired and spurred

him on to astounding atrocities of the

needle and acid. This diabolism, this wor-

ship of Satan and his works was sincere in

the etcher. A relic of rotten Romanticism

it glows like phosphorescent fire during

his last period. The Church has in its wis-

dom employed a phrase for frigid depravity

of the Rops kind, naming it "morose delec-

tation." Morose became Rops as he de

veloped. His private life he hid. We know

little or nothing of it save that he was not

unhappy in his companionships or choice

of friends. He loathed the promiscuous

methods by which some men achieve ad-

miration. But secret spleen there must

have been-a twist of a painter's wrist may

expose his soul. He became a solitary and

ate the bitter root of sin, for, cerebral as

he is, his discovery of the human soul

shows it as ill at ease before its maker.

Flaubert has said that "the ignoble is the

may sun himself on this slope by the flame

of hell without in the end his soul shrivelling

away. Rodin, who admires Rops and has

been greatly influenced by him; Rodin,

as an artist superior to the Belgian, has

revealed less preoccupation with the ig-

questionable territory he has never been

carried completely away. He always re-

turns to the sane, to the normal life. But

over the volcanic landscapes of Rops are

п.

He had no illusions as to the intelligence

and sincerity of those men who, denying

free will, yet call themselves freethinkers

Rops frankly made of Satan his chief

religion. He is the psychologist of the

exotic. Cruel, fantastic, nonchalant and

shivering atrociously, his Satan worshippers

go to their greedy master in fatidical and

shuddering attitudes; they submit to his

glacial embrace. The acrid perfume of

Rops's maleficent genius makes itself

manifest in his "Sataniques." No longer

are his women the embodiment of Cor-

bière's "Eternel féminin de l'éternel jo-

crisse." Ninnies, simperers and simple-

tons have vanished. The poor suffering

human frame becomes a horrible musical

instrument from which the artist extorts

exquisite and sinister music. We turn our

heads away, but the tune of cracking souls

haunts our ear. As much to Rops as to

Baudelaire, Victor Hugo could have said

that he had evoked a new shudder. And

singularly enough Rops is in these plates

the voice of the mediæval preacher crying

out that Satan is alive, a tangible being,

going about the earth devouring us; that

Woman is a vase of iniquity, a tower of

wrath, a menace, not a salvation. His

readings of the early fathers and his

pessimistic temperamental bent contrib-

uted to this truly morose judgment of his

mother's sex. He drives cowering to her

corner, after her earlier triumphs, his un-

happy victim of love, absinthe and diab-

olism. Not for an instant does he partici-

pate personally in the strained volun-

tuousness or terrific chastisements of

his designs. He has all the old monachal

contempt of woman. He is cerebrally

chaste. Huysmans in his admirable essay

on Rops wrote, "Car il n'y a de réellement

obscènes que les gens chastes"; which is

neat bit of special pleading and quite

sophistical. Rops did not lead the life

of a saint, though his devotion to his art

was Balzacian. It would be a more subtle

sophistry to quote Paul Bourget's aphor-

ism. "There is," he writes, "from the meta-

Fleurs du Mal" who made the clever little

verse about "Ce tant Monsieur Rops \* \*

Qui n'est pas un grand prix de Rome, mais

strewn many foreshortened moral abysses.

ble; at least, despite his excursion

But no man

sublime of the lower slope."

his contemporaries, with the sole exception

isonous acids with the gravity of a phi-

Ensor or De Groux, the Paris of Rops is at

Bal, Franck, Biot, Meunier, Flameng. He belonged to the International Society of Aquafortistes. He worked in aquatint and successfully revived the old process, vernis mos. A sober workman, he spent at least fourteen hours a day at his desk. Being musical, he designed some genre pieces. notably that of the truthfully observed Bassoonist." And though not originating us believe. He made his Pegasus plod he certainly carried to the pitch of the artistically ludicrous those progressive pictures of goats dissolving into pianists; of Liszt tearing passion and grand pianos into tatters. He has contributed to the gayety of nations with his celebrated design, "Ma fille! Monsieur Cabanel." which shows a harpylike mother presenting her daughter as a model for that painter. The malicious ingenuity of Rops never ceased. He produced for years numerous anecdotes in black and white. The elasticity of his line, its variety and richness, the harmonies, elliptical and condensed, of his designs; the agile, flery movement, his handling of his velvety blacks, his tonal gradations. his caressing touch by which the metal reproduced muscular crispations of his dry point and the fat silhouettes of beautiful ıman forms, above all his virile grasp which is revealed in his balanced ensemble -these prove him to be one of the great masters of modern etching. And from his cynical yet truthful motto: "J'appelle un chat un chat" he never swerved. A student and follower of Jean Francois

Millet, several landscapes and pastorals of Rops recall the French painter's style. In his Belgian out of doors scenes and interiors the Belgian heredity of Rope projects itself unmistakably. Such a picture as "Scandal," for example, might have been signed by Israels. "Le Bout de Sillon" is Millet, and is beautifully drawn. The scheme is trite. Two peasants, a young woman and a young man holding a rope exchange love vows. It is very simple very expressive. His portraits of women Walloons and of Antwerp, are solidly built, replete with character and quaint charm. Charming, too, is the portrait of his great aunt. "Scandal" is an ambitious design. A group of women strongly differentiated as to types and ages are enjoying over a table their tea and a choice morsel of scandal. The situation is seized; it is a picture that appeals. Ghastly is his portrait of a wretched young woman ravaged by absinthe. Her lips are blistered by the wormwood, and in her fevered glance there is despair. Another delineation of disease, a grinning skull-like head with a soythe back of it, is a tribute to the artist's power of rendering the repulsive. His Messalina "Lassatta," "La Femme au Cochon" and "La Femme au Pantin" should be studied. He has painted scissors grinders, flower girls, "old guards," incantations, fishing parties, the rabble in the streets, broom riding witches, apes, ivory and peacocks and a notable figure piece, "An Interment in the Walloon Country," which would have pleased Courbet.

It is in his incarnations of Satan that

Rops is unapproachable. "Satan Sowing

the Tares of Evil" is a sublime conception, truly Miltonic. The bony legged demon strides scross Paris. One foot is posed on Notre Dame. He quite touches the sky. Upon his head is a broad brimmed peasant's hat, Quaker in shape. Hair streams over his skeleton shoulders. His eyes are gleaming with infernal malice-it is the most diabolic face ever drawn of his majesty; not even Franz Stuck's Satan has eyes so full of liquid damnation. Scattering miniature female figures, like dolla to the winds, this monster passes over Paris, a baleful typhoon. The moral is not far to seek; indeed, there is generally a moral, sometimes an inverted one, in the Rops etchings. "Order Reigns at Warsaw" is a grim commentary on Russian politics quite opportune to-day. "La Peine de Mort" has been used by Socialists as a protest against capital punishment. "Les Diables Froids" personifies the impassable artist. It is a page torn from the book of hell. Rops had read Dante; he knew the meaning of the line: "As the rill that runs from Bulicame to be portioned out amid the sinful women"; and more than once he explored the frozen circles of Gehenna. Victor Hugo was much stirred by the design, "Le Pendu," which depicts a man's corpse swinging under a huge bell in some vast and immemorial, raven haunted, decaying tower, whose bizarre and gloomy outlines might have been created by the brain of a Piranesi. An apocalyptic imagination had Félicien Rops.

Fairbanks's Orderly Deak

From the Washington Herald.

The Vice-President's desk in the Senate chamber is always as neatly arranged as the top bureau drawer of a fastidious young woman. A dozen times a day, while he listens to the oratorical efficiency rescence of various Senators or the mone reading of bill titles, he abstractedly yet methodi-

cally rearranges that desk. Each pad of memoranda silps has its appointed place and each pen and blotter is laid in geometrical relation to the other things on the desk. His gave always lies at his left hand, in proper position for immediate use when the degree of "audible con versation in the chamber" becomes too large And no matter how often any particular object on that desk may come into requisition, it always finds its way back to precisely the same position which it formerly occupied, and everything else

President's ideas of neatness, which are exact, to say the least. Quiet Celebration in Kentucky.

has to be rearranged to conform with the Vice

From the Georgetown News. For the first time in the history of the city no arrests for drunkenness were made on Christmas eve night and Christmas Day. Judge nust have known that this would be the banner Christmas, for the stovepipe had been taken down Christmas, for the very dusty and the court room looked very cold. Now, what was the cause of this unusual occasion? Has the drinking class of town and county reformed, or was the celebrated Christ. mas drink called eggnog made weak this year, or was the money market so tight that the people did not have money enough to get drunk on?

Welcome Awaiting. Personal Column of the London Express. "Fighting Joe"-You can have all you want! Hours 10 to 4 every day. Bring your own ambu-

Hippocephalitis. The orders from Washington lately inspired Compel us to lean to a certain belief That some one has horse on the brain. The Colonels, the Majors, the Captains et al And drop from the army unless they excel

In gallop and canter and trot. Now, thinking that really it isn't enough To ruthlessly weed out the old The very cadets have to take a new test. A process of gilding the gold.

And doubtless the edict will shortly go forth The army must suffer their loss Unless they can prove that as infants they rode A cock horse to Banbury Cross.

MCLANDBURGH WILSON

THE PHILOSOPHERS OF 1908.

Around the World and Just the Same. TO THE EDITOR OF THE SUN-Sir: Secretary Taft since his return has proved a dis-tinct disappointment. It had been hoped that he would show some manliness and independence, but instead the Rooseveltian policies seem to claim him bodily. His complete absorption of them will de-

stroy his chances of success.

This was foretold last spring, and it is now rendered certain. Another case where more backbone is

NEW YORK, January 4.

The Education of a Governor.

To THE EDITOR OF THE SUN-Sir: The golden effulgence of THE SUN's pman of adulation to Governor Hughes as a financier grows pale and plain yellow in the intense lividity of two fellow New Yorkers' admiration for him as a sportsman!

When such eminent jurists as Mr. Peter De Lacy and Mr. Theodorus Allen pointed out the unpardonable iniquity of allowing on the inside of a racetrack fence what was for ondden on the outside, the average New Yorker had seen in such discrimination only an exension of the principle which allowed Sunday liquor selling in the Union League Club and prohibited it in the corner groggery just without the club's walls-had considered it merely as another exemplification of that respect for good order which allowed the performance of the Dance of the Seven Veils on the stage of the Metropolitan Opera House and cruelly prohibited the execution of the same Oriental rhapsody on the Broadway sidewalk just outside the opera house's walls. When the same grave and reverend Nestors pointed out that four or five hundred men had stolen money and had alleged the losing of it all at the racetracks as a safe and sane excuse for any failure to come across with any pos-sible remainder and residue of same, the same average New Yorker had thought of the four or e millions of racetrack visitors as yet uncomvicted of theft and had taken heart of grace.

How that one bolt of lightning from Albany has made wreck and ruin of all such paltering self-delusions—has illumined every recess of each distorted conscience! We cower naked and ashamed in the forefront of that awful beard, and long only for the day when the kitty shall have devoured its last blood curdling meal and the church fair raffle shall have een pronounced anathema.

NEW YORK, January 4.

The Fountains of Sovereignty. TO THE EDITOR OF THE SUN-Sir: Whatver interest there may be as to priority of invention of the form of our Constitution, there is no doubt from the evidence we have on the subject that the report of the co tee of one from each State concerning the constitution of the Senate was founded on motion made by Dr. Franklin; and in the agreement of this report the Constitution itself depended, by which "the people of a Federal Government operating directly on the individual instead of upon the States as corporations"—which seems to be the es-sential point claimed by Mr. Hannis Taylor for Webster's plan-was not adopted by the convention; but the people of the States severally, not of all the States collectively, were

the fountains of sovereignty. Therefore, the fourth provision claimed for Mr. Webster's plan, "A Federal Government with delegated powers, the residue of power remaining in the States," was subject to change by the will of the first acting in a prescribed form. JOSEPH T. TOMKINS. THOMASVILLE, Ga., January 2.

The "Trend" of Written English.

TO THE EDITOR OF THE SUN-Sir: Is the fine art of phrasing one's thoughts in simple and lucid English about to be superseded by a hodgepodge of overworked phrases

The question of. Along these lines. Please note that. A condition, not a theory The trouble is. For example. In general. On the other hand

In this connection For example, please note right here that n this connection the trouble is that in addition to the question of the too frequent use of phrases like "in general," there is, on the other hand, something to be said of the fact that it is a condition, not a theory that confronts us. Further discussion along these lines RIG MAROLE.

NEW YORK, January 4. Hoarding.

TO THE EDITOR OF THE SUN-Sir: Governor lughes says "Don't hoard," but is not the course recently pursued by our banks tosuch depositors as do not want 'discount offering a premium on hoarding, when they will not pay money or its current representative to such depositors? I have asked a discount for a long time. I had nearly \$50,000 on deposit and had difficulty in getting gold, silver or bills for a few hundred lollars I desired to distribute in small sums during the holiday season.

A READER OF THE SUN FOR OVER HALF A CENTURY.

PREESKILL, N. Y., January 2. West Pointers in Congress.

From the Boston Herald.

Quite an alumni association of West Point and nnapolis graduates could be organized from Senate and House. Two Senators, Frank O. Briggs of New Jersey and Henry du Pont of Delaware, are graduates of West Point. Senator Briggs was a cadet from New Hampshire and was a Lieutenant in the Regular army before he resigned to go into business. Senator du Pont had become a Captain and Brevet Lieutenant-Colonel before he resigned. Senator McEnery of Louisiana was a cadet at the Naval Academy but afterward entered the Con-

ederate army as a volunteer. West Point has furnished several members of House, one of the most recent having been B. T. Clayton, an Alabaman who was elected from Brooklyn district. He subsequently returned to the army and is now a Quartermaster with the rank of Captain. There are at present two graduates of Annapolis in the House-Captain Hobson of Alabama and Captain Weeks of Massachusetta

No Gossip in This Kansas Town. From the Baltimore American

"The little town of Merriam, in my State," said David C. Banks of Topeka, Kan., "has entered on an experiment that students of sociology all over the land will do well to watch. "The City Council of Merriam has passed an

ordinance making it a finable offence for any perion of adult years to retail gossip or tittle-tattle that could be construed as reflecting injuriously on any inhabitant of the village. "So far as I have been able to learn nobody has been arrested as yet for talking about his neigh-bor, but it is said that already the denizens of Mer-

riam are cultivating a conservatism in their speech Pulp From Bamboo Grass.

From the Scientific American,

The Agricultural College, Tokio, recently announced that it had discovered a method of making pulp from bamboo grass, sasa, for which the high-est results are claimed. The bamboo grass is very common in Japan and has been put to little use. It is proposed to teach the method to the Japanese farmers, and as it is hoped that pulp will be prosumer should ben it. The matter is still under investigation and no details are obtainable

A Cry from the Desert. TO THE EDITOR OF THE SUN-Sir: Three days

of this annus mirabili have come and gone and no "bids" are yet at hand. They say Mr. Scully's basement sees a great rush daily, but no one is sking me to flash the solitary note: And before all, how sorry-tristis et afflictamy family will be if I am still a bachelor boy h

Won't some one, please, tell us how to do it!
NEW YORK, January 4. VIR IN DESERTE.

The Uses of Science. Stella-How did you make him propose!

sella-Introduced Professor Fleaner's statement that se could give anybody a new heart.

Knicker-How is your choir getting on? Bocker-Fine; they have organized on navy lines